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vances the argument that she should make use of her beauty, replenish the earth, and thus show due appreciation of the gifts of the Almighty. Moreover, if we should not avail ourselves of temporal blessings, we should not only become surfeited with them, but evil would result.

It is the expression *they below*, in line 734, to which I have reference particularly. Three interpretations of this have been suggested, differing according to the meaning attached to *the deep*, in the preceding line. These are succinctly stated by Professor Neilson: "(1) If 'the deep'='the sea,' then 'they below'='sea-monsters,' or (2) 'men.' If 'the deep'='the centre of the earth,' then 'they below'='gnomes.'"¹

The late William Vaughan Moody accepts the first of these, taking 'the deep' to mean 'the sea.' He says: "Can it be that Milton believed that diamonds were found, like pearls, in the sea, or does he refer to diamonds which have been cast there from shipwrecks? Or is 'diamonds' used in a general sense for 'precious stones'?"² Verity thinks that the reference is to men beneath the sea. Mr. C. W. Thomas, referring to an early manuscript, in which the line reads

Would so bestud the centre with their starlight,
claims that this "makes it fairly clear that 'deep' here means depths of the earth," and that "'they below,' therefore, would refer to the gnomes and other supernatural creatures who were supposed to dwell within the earth."³ Professor Trent, in his edition of the minor poems, is inclined to agree with this interpretation. Masson makes no comment on the passage.

It is certainly "fairly clear" that 'the deep' refers here not to the sea, but to the depths of the earth; for the sea could hardly be said to have a *forehead*. The explanation of *they below*, however, I believe is that it re-

fers not to gnomes, but to men. That is, 'below' does not mean below the surface of the earth, but below the heavens, and is to be taken in a general sense as referring to the inhabitants of earth. This word is often used to designate men, as distinguished from the heavenly hosts; as for instance in the line of the Doxology,

Praise him, all creatures here below.

And Milton himself, in the second book of *Paradise Lost* (l. 172), uses *above* in the same manner.

A paraphrase of these five lines, then, I believe would be something like this: The sea *o'erfraught*—overladen with its treasures—would *swell*—overflow; and *the unsought diamonds*, bulging out from their beds under the ground, would so *emblaze*, or illuminate, the *forehead of the deep*—the surface of the earth—and so *bestud with stars*, that *they below*, the inhabitants of earth, would become so *inured to light* from gazing on the brilliancy of the precious stones that they could soon look with impunity upon the sun itself.

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BRIEF MENTION

Prince de Ligne: *Lettres à la Marquise de Coigny*. Edition du Centenaire par Henri Lebasteur. Paris. Champion. 1914. xxix + 96 pp. The centenary of the Prince de Ligne, probably the most accomplished Gallicized foreigner of the old régime, is being celebrated by the republication from his extensive memorials (*Mélanges littéraires, militaires et sentimentaires*, 1795–1811, 34 vols. *Mémoires et mélanges historiques*, 1827–29, 5 vols. Also *Lettres et pensées*, ed. M^{me} de Staël, 1809. Cf. Sainte-Beuve, *Causeries du lundi*, VIII, 234–72) of several selections which best illustrate his various phases: his military experience, his taste for gardening, and the above small volume of letters. This last is the lively record of an eyewitness concerning the travels of Catherine the Great in the Crimea, January to July, 1787.

¹ *Milton's Minor Poems*, Lake English Classics, p. 142.

² Cambridge edition of Milton, p. 388.

³ Riverside Literature Series ed. of *Minor Poems*, p. 88.

It has heretofore appeared only in the varnished version of M^{me} de Staël and in that of De Lescure (1886). It seems worth while that these nine letters, originally *apprêtées* for publication by the author, forming a complete and, as Sainte-Beuve emphasized, a most interesting episode, should now emerge in a critical edition. In restoring the text, M. Lebasteur has recorded the variants and added enlightening historical notes. He has also provided a "Causerie préliminaire" in which are exhibited the chief traits of the Prince de Ligne and of his lady correspondent. Among the former these are stressed: the Austrian's preoccupation with *esprit*; his gaiety, adaptability and skill in flattery—apparently compatible with a sincere admiration for his imperial hostess; his aristocratic Neo-Classicism combined with a dawning Romanticism. It is particularly in marking this transition that the *Lettres* themselves are valuable, and here it seems that the editor has rather skimmed the part of Rousseau and the suggestion of Chateaubriand. The remarkable fifth letter, "De Parthenizza," full of souvenirs of Iphigenia and of other classical allusions, is partly no doubt a *morceau de bravoure*, but the sentence on "mélancolie vague" as anticipating passion, the *sensiblerie* in connection with nature, and much self-analysis shown by the writer in reviewing his own career in camp and court, are surely significant. Other engaging features of the letters are the descriptions of luxurious travelling and barbaric embassies, the characteristics of Oriental Europe, the Prince's clinging to his submerged career as a warrior, his gallant and *précieux* tone toward his correspondent, his candid royalism, and the fact that all his wit does not impede a certain shrewd wisdom. Taken together with Sainte-Beuve's study this volume affords a striking portrait of an individual who was also a type.

E. P. D.

Max Diez's *Über die Naturschilderung in den Romanen Sealsfields* in the *Washington University Studies*, April, 1914, is a very satisfactory study of Sealsfield's (Carl Postl) treatment of nature in his novels. Chapter I gives a survey of the parts of America described and of what in their scenery most attracted the author. In chapter II the writer discusses three distinct kinds of descriptions employed in Sealsfield's novels: (1) general descriptions which serve as backgrounds for the actors; (2) panoramic views described by the actors; (3) descriptions closely interwoven with the experiences of the actors themselves. In chapter III,

perhaps the most interesting, the writer draws conclusions concerning Sealsfield's character and temperament from his realistic descriptions of nature. A question of some interest, not treated by the writer, is to what extent Sealsfield was influenced in his treatment of nature by the descriptions of such scientific travelers as Humboldt and Forster. Also a comparison of Sealsfield's descriptions of nature with those of such "Amerika" writers as Gerstäcker, Strubberg, and Möllhausen might produce interesting results. While Sealsfield's descriptions exhibit greater artistic skill and originality, they are on the other hand often very grotesque, exaggerated, and even inexact, and certainly never as far-reaching as those of the above exotic writers, whose works, though less praised, were far more extensively read by those Germans who were to seek new homes in America.

P. A. B.

The question is sometimes asked "What is a New Edition?" In the case of *Die Harzreise*, edited by L. R. Gregor, Revised Edition, Ginn and Company, 1915, one is moved to inquire "What constitutes a Revised Edition?" and the answer would apparently have to be "The addition of a Vocabulary." A spelling has, to be sure, been modernized here and there, but otherwise there is not the least sign that the editor has profited from an examination of the various editions of the *Harzreise* (Vos, Kolbe, Fife) that have appeared since his own (1903). To mention only some of the more conspicuous lapses that remain undisturbed: *die Nordsee* (p. 22, l. 7) is still *the Baltic*, *verfallen und dumpfig* are still referred to the *Gose* instead of to *Goslar* (p. 29, l. 7), the *Kaiserworth* and the *Kaiserhaus* are still confused (p. 29, ll. 23-24). Greifswald is located 'in Stralsund, Prussia'—a statement that seems to owe its origin to a note in Colbeck's *Prose Selections from Heine*. The editor also continues ignorant of the fact that the passage, p. 67, l. 28—p. 68, l. 19, is a literal translation from Ossian's *Darthula*, and hence still insists that *deine Halle* (Ossian's *thy hall*) contains a play on the name *Halle*, and that p. 68, l. 17, is "perhaps meant to be a parody on Denis's translation into hexameters." The most characteristic feature of the edition is the renderings of numerous passages of considerable length into English, renderings that are meant to serve as models for the student. Almost invariably these are brilliantly done. It is to be regretted all the more that a book setting so high a literary standard should show so little regard for the demands of scholarship.